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Preliminary to the exhibition, a competition was thrown open to students of the Academy of Fine Arts, the Pennsylvania School of Industrial Art and the Graphic Sketch Club, for the best poster, to be used for the meeting of the National Americanization Committee in this city and the "Americanization through Art" exhibition during the month when it would be open to the public. A great number of most admirable posters were received, a large majority of which showed talent. The first prize of one hundred dollars was awarded by the committee, of course in ignorance of the name or school of the competitors, to Mr. John W. Butler of the Graphic Sketch Club, as best expressing the thought of Mrs. Stotesbury's committee in getting up the exhibition.

Mr. Harry Tedlie, of the Graphic Sketch Club, was awarded the second prize of twenty-five dollars.

The Hanging Committee (Miss Sartain, Mr. John F. Lewis, and Mr. Samuel S. Fleisher) have done their work in a masterly way. The grouping of pictures on the screen presents to the eye a most artistic effect. Each screen has been filled with a view to harmony, and there is hardly a discordant note in the numerous combinations.

An illustrated catalogue will remain as a lasting memento of an event which long will be remembered among the art lovers and the sociologists of this city. The exhibition is a serious one and one that must be a memorable one to all who attended it. Not only is it composed of the selected pieces from each atelier, making a peculiarly fine display of art, but sociologically it is of great value.



SPECIAL EXHIBITIONS

Since the publication of the October number of the BULLETIN two special exhibitions have been held in the Museum. During the month of October the Museum's collection of tiles of various countries and periods, increased by numerous temporary loans, were placed on exhibition in the rotunda and attracted much attention. Many of the specimens have long been in storage for lack of space and were shown for the first time. The exhibition included examples of Egyptian wall frescoes, Roman floor mosaics and bricks, Saracenic and Persian panels, and tiles from India, China, Turkey, Spain, Mexico, Italy, Holland, Switzerland, England, Belgium, Germany, Russia and America. An illustrated descriptive catalogue of the exhibition was printed for the use of visitors.

The large tiles from the nearer East, in the John T. Morris collection, which filled one case, formed the principal center of attraction. Among these is an architectural panel, measuring 8 by 14½ inches, covered with a white stanniferous enamel decorated with part of a bold cufic inscription in relief, outlined with brown on a ground of deep blue, through the center of which runs a narrow band of pale green enamel containing an embossed inscription



1. TIN ENAMELED TILE PANEL
India, Seventeenth Century



2. TIN ENAMELED FRIEZE TILE
Saracen, Thirteenth Century



3. TIN ENAMELED CORNER TILE
Samarkand, Sixteenth Century



4. GLASS GLAZED MOSAIC DESIGN
Kashi Work
Persia, Sixteenth Century

in turquoise blue. The design is heightened with touches of red and yellow color. This example was thought to be Persian, but it is now believed to be East Indian, of the sixteenth or seventeenth century (No. 1).

Another distinguished specimen is a corner tile from a frieze, whose dimensions are $13\frac{1}{2}$ by 14 inches. It is also embellished in relief with a portion of an inscription, the characters being enameled in deep blue, surrounded by a luster ground with bird and floral designs reserved in the white tin enameled ground. It shows Saracenic influence and is attributed to Persia and to the thirteenth century (No. 2).

A rare architectural corner tile, $6\frac{1}{2}$ by $8\frac{1}{2}$ inches, with a deeply recessed pattern, covered with black, white and light green enamel, previously classed



5. TIN ENAMELED TILE
Seventeenth Century

with Persian tiles, has been definitely identified as from Samarkand in central Asia, and belongs to the sixteenth century (No. 3).

Of a somewhat similar character is a 10-inch square tile with raised characters in dark blue on an arabesque ground of luster. The framework at two sides is decorated in relief in pale turquoise green on a luster ground. It came from the mosque of Kashan and is attributed to the thirteenth century.

Of an entirely different nature is a design from the Blue Mosque of Tabriz, Persia, dating from the sixteenth century. Instead of being painted in luster on a white tin enameled ground, the decoration is formed of thin sheets of glass of various colors—black, turquoise blue and brownish yellow—cut into shape and applied to a flat surface of lime mortar in the manner of mosaic work, and



6. TIN ENAMELED STOVE TILE
Hamburg, Germany, Seventeenth Century



7. TIN ENAMELED STOVE TILE
Hamburg, Germany, Eighteenth Century



8. SLIP DECORATED TILE
Niederrhein, Germany, 1794



9. SLIP DECORATED TILE
Niederrhein, Germany, 1794

known as Kashi work. In the black field of the design is an inscription inlaid in white glass. This style of treatment is found in Persia and certain parts of India (No. 4).

A fine example, of the seventeenth century, measuring 10 by 10 inches, of the Rhodian style, but probably made at Ayyub, a suburb of Stamboul, is a tile, in which the tulip and carnation, so characteristic of the art of the nearer East, are conspicuous. Prominent among the bright colors beneath the transparent glass glaze is a sealing-wax red in raised paste which is a feature of both the Rhodian and Turkish pottery. One corner has been cut off to permit the tile to be used in the lower section of a panel in which the tiles are set in lozenge form (No. 5).

The German stove tiles of the Bloomfield Moore collection include an interesting example of stanniferous enamel procured from the Hamburg Museum. It measures 7 by $7\frac{3}{4}$ inches and in design shows the influence of the nearer East. The decoration in white is in relief, on a ground of dark blue. Such tiles were produced both at Hamburg and Lüneburg, Germany, and are of the seventeenth century (No. 6).

A series of large stove tiles measuring about 11 by $12\frac{1}{2}$ inches, are decorated with painted figure scenes in blue on a white tin enameled surface. They are from Hamburg and belong to the middle of the eighteenth century. The one here shown represents a woman seated in a garden surrounded by amorini (No. 7).

Two slip-decorated tiles with sgraffito designs, made by a peasant potter of Niederrhein, Germany, are of especial interest as examples of that class of pottery from which the Pennsylvania-German craftsmen drew their inspiration for the homely but decorative ware which was made extensively in Montgomery and Bucks counties through the eighteenth century. They are $7\frac{3}{4}$ inches square, of common red clay, covered on the upper surface with white slip touched with green, through which the outlines and inscriptions, in German dialect, have been scratched. They bear the date 1794. Their close relation to the Pennsylvania pottery, of which the Museum possesses the finest collection in existence, will be apparent to the most casual observer (Nos. 8 and 9).

A feature of the collection is the extensive group of Mexican maiolica tiles, probably the largest in existence, which illustrates adequately the various decorative styles produced at Puebla under Spanish influence from 1650 to 1850.

A loan exhibition of tapestries, assembled and arranged by Mr. George Leland Hunter of New York, was open to the public from October 25th to November 7th. A descriptive catalogue, illustrated with engravings of many of the most noteworthy examples, was issued for the occasion, and was in such great demand that a second edition was printed. The collection consisted of eighty-five numbers, the majority of which were brought from New York, but many of the most important were contributed by local collectors. Lecture promenades, by special appointment, were arranged by Mr. Hunter, who conducted visitors through the galleries, explaining the history and artistic significance of the tapestries. To accommodate all of the schools and societies which made application it was necessary to arrange three and four "walk talks" each day, the number in attendance varying from fifty persons to one thousand. At the opening of the exhibition, on October 25th, a private view of the tapes-



TAPESTRY EXHIBITION—ONE END OF THE TEXTILE ROOM



TAPESTRY EXHIBITION—A CORNER OF THE EAST GALLERY

tries was given to invited guests, on which occasion the Associate Committee of Women to the Board of Trustees acted as hostesses at a reception and tea, when over seven hundred of Philadelphia's most prominent citizens were in attendance. The exhibition is believed to have been the most important of the kind ever held in this country.



NOTES

EXHIBITIONS.—Several special exhibitions at the Museum are being planned for the winter and spring.

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COVER DESIGN.—The cover design for this number of the BULLETIN has been drawn by Dorothea S. Dallett, a student of the School.

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ADVERTISING CARDS.—A contract has been entered into for the advertising of the Museum during 1916 by cards, to be placed in the street cars of the city, which will be specially designed by pupils of the School.

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NEW CASES.—Twelve new table cases have been purchased for showing small objects, in connection with the special exhibitions which are being arranged.

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SCHOOL NEWS.—Mrs. Frederic W. W. Graham presented to the School a replica of the hanging candelabra which Albrecht Durer made and presented to his wife; Mr. William S. Button, a New England wool-spinning wheel, a pair of snow shoes and a number of prints and pamphlets; Mr. E. H. Thompson, a collection of Yucatan butterflies.

The Principal of the Psychein School has again offered two scholarships to pupils here. These have been awarded to Miss Vera S. Bashelier and Mr. Leon William Corson.

The Evening Costume class has grown from a registration of seven pupils for the entire last season, to twenty-two at the end of the first month this year, and now forms an independent course. The work has been placed in charge of Mr. W. Gordon Thayer, a graduate, and he will develop the pageantry feature in the historic costume study. The limited time of this class (only six hours a week) reduces the result in bulk, but as almost all the members are practical dressmakers, the direct application of the instruction is insured. In both the day and evening classes a costume is required to be designed and made by each student, and becomes the property of the School. This season, the periods will be limited to the Florentine and Venetian renaissance, with a small number of Egyptian dresses.